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Why is the study of Drama important?

Human beings are conscious beings. We have the facility for language. The drive of language is the drive to express our own understanding of our situation.

When we speak, we expect to be listened to and in reciprocation, to listen. Through language, we have the desire to communicate with equality. This is the root of justice. Education must be understood as our culture's chief expression of this basic human drive and need.

Education must seek to make people capable of creating their own meaning. We have to behave in the knowledge of our social situation. This will require reading and responding to injustice. We need a curriculum at this point that has the freedom, looseness and reactivity to approach the developing new content. Drama, with the tools that its form makes available to it, has become central to the project of a genuinely human education.

Art has always explored the human condition. It has always sought to create meaning. The true assessment of art can only be in the experience of it. Drama is central to education because it is central to being human. The shared categories of both are: language, person, action, emotion, narrative.

Drama is a form of human constructed-activity, which places us at the centre of ourselves. It draws on our intellect, our emotion, our physicality, our moral nature and our sociability. It is a form of advanced human activity, which, is willing to deal with the human being as an entirety. Good drama requires us to be more human. This is a fundamental process of education.

Drama belongs in an oral tradition. Oracy is a more useful, appropriate and pervasive skill in the modern world. The purpose of drama is imaginative oracy. By creating an emotional vocabulary, drama allows us to not only understand character but ourselves and others.

To paraphrase Stanislavski: drama is the art of human living. In studying drama, we study ourselves. To paraphrase Tolstoy: You teach me nothing if you do not teach me who I am and how I am to live. Our culture is saturated with Drama; with constructed realities, with stories.

Creating narrative or telling stories is an inescapable human interest and fundamental to our idea of ourselves. Our understanding of the world is expressed in stories.

In Drama, our schemes of work include broad narrative strokes that offer direction and a framework to engender meaning. Every child, every person has a story to tell that embodies their unique experience of the world. The structures, the practical 'conventions' of Drama are not the meaning. Any 'convention' is only valuable if it is of use in creating meaning. The sheer use of drama conventions is not enough. Drama conventions are not the subject matter we teach.

Drama makes demands upon the individual "self" quite unlike the general work of other subjects. Students are required to use themselves, their lives, their thoughts and their feelings as raw materials for the work. This powerful sense of

recognition and affirmation is one of the attractions of Drama.

Sometimes you will draw student's attention to the world, sometimes to themselves, sometimes to the world-through-themselves, and sometimes vice versa.

Drama is a meeting place of bodies of knowledge, new perspectives, skills acquisition, personal growth, high art and popular entertainment. The work might simply be the experiencing of the power that flows from engaging with your own imagination. The joy of life. Drama allows students to look at the world around them and find their place in it. Drama, at its best, on a good day, allows for transcendent experience and expresses the glory of human life.

What skills will the study of Drama teach you?

Drama will develop skills in devising, performing and evaluation; written and oral communication; personal and interpersonal skills.

- To speak and perform confidently in a range of contexts
- To work collaboratively with others
- To express ideas and opinions and listen to the opinions of others
- To understand others and respect difference
- To analyse characters, playwrights, practitioners and live performance work
- Understand intentions, motivations and interactions
- Apply physical and vocal skills to communicate character
- Use a range of exploratory and performance techniques as a means of developing and shaping understanding.
- Be able to use a variety of structures and techniques
- To analyse historical, cultural, social and political contexts.
- To participate confidently in discussions, presentations, role-play and collaborative group work
- To understand bias and persuasive language
- To devise, write and perform for a range of audiences and purposes.
- To develop the skills of planning, drafting and editing in script writing
- To acquire and use confidently a wider vocabulary
- To read for enjoyment and information
- To develop cultural awareness and knowledge of literary heritage
- To develop interpretive skills and critical thinking skills
- To develop self-esteem and self-confidence.

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What will you know and understand from your study of Drama?

- Know and experience a variety of plays, stories and historical events from a variety of literary sources
- Know and understand how to develop as creative, effective, independent and reflective learners able to make informed choices in process and performance.
- Develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice.
- Know and understand drama conventions, exploratory techniques and performance techniques.
- Know and understand different theatre styles and playwrights with specific intentions and approaches.
- The importance of the audience in the creation of work
- Know and understand how to structure drama in relation to aims and intentions.
- Know and understand how historical, social, cultural and political contexts, influence productions and plays.
- Know and understand how to write, rehearse, direct and perform.
- Know and understand how to analyse text, evaluate performance work and to think critically and respectfully.
- Know and understand how to work collaboratively to generate, develop and communicate ideas

How does your study of Drama support your expertise in other subjects?

Drama works largely by theme. Structuring a curriculum by theme, provides a conceptual schema that allows students to see patterns, appreciate deeper layers of meaning and make connections across literature, language and life. Themes tell us something about the human condition, they can transcend cultures and allow students to engage with the broad idea that devising, reading and performance, helps us to make sense of the world we live in and the experiences we have. A knowledge rich curriculum is essential, however the curriculum must not stop there. It should also consider a broader set of skills or an application of knowledge learnt.

Drama is fundamentally active and expects the learner to place knowledge into an active application. Drama is essentially focused on communication and the development of effective and confident application of this skill. This in turn supports other curricular areas. In Drama students practise leadership skills, they learn to become resilient, they work in teams, co-operate, time-manage, evaluate, analyse and listen to others. They consider other view-points and are able to empathise, negotiate and share views and opinions. Students also work in a respectful and self-disciplined way. These are all transferable skills and qualities needed in other areas of the curriculum. Alongside this students develop analytical skills when studying texts, exploring themes, characters, language, social, historical and cultural change or events. Drama illuminates the human condition and offers students the chance to self-reflect on these situations, exploring questions of compassion, loyalty, integrity, and responsibility. Drama has a powerful impact on the development of social, cultural, historical and political development and this will prepare students in other curriculum areas.

Drama can improve social tolerance create positive social change, foster emotional intelligence. The narrative of performances can bring to life the most dramatic yet distressing issues that human's experience. By studying these topics in a safe environment, students can access unfamiliar emotions, even more effectively than when reading stories. "The study of Drama ultimately leads to documented improved academic performance for all of our students in every other subject" (Jægar, M. M., & Møllegarrd, S. 2017). Co-operative learning practices underpin all we do within the Drama department. Self-awareness, confidence and an analytical approach to these practices foster impact across the curriculum and students' lives.

How can you become an expert in Drama?

As a subject, Drama involves a lot of practical application of skills and knowledge. Therefore, this is only developed by 'doing' and actively taking part in the process of making, rehearsing and performing Drama. It is in this process that lessons are learnt and an acquisition of skills and techniques are understood in context. Students should be exposed to a variety of genres, themes and plays to develop a wider understanding of Drama as an art form. Students are provided with opportunity to write, devise, direct and construct Drama as well as perform. Watching and evaluating live performance supports this process and reading plays and

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literature, becoming familiar with the industry, also drives understanding.

What opportunities are there to experience Drama beyond the classroom?

Students are offered opportunities to become involved with extra-curricular productions, projects and live theatre. Students have worked towards whole school productions such as Macbeth, Kes, Romeo and Juliet, Annie and performed at the Stephen Joseph Theatre to a public audience of over three hundred people.

We also run smaller projects for key groups of students such as performances for Carol concerts, productions in school, Drama festivals within school and join the Scarborough Youth Festival, which invites other local secondary and higher education groups to write, rehearse and perform their own devised work.

We offer opportunities to be involved in theatre trips to watch professional shows and have seen a range of productions from provincial work such as 'Little Voice' to West End productions like 'War Horse'. We also run residential trips such as New York, London and Stratford. These are opportunities to experience cultural heritage, professional productions and workshops, hone performance skills and enjoy social interactions with peers.

How will you develop your character through your Spiritual, Moral, Social & Cultural experiences in Drama?

Students will learn about Britain's parliamentary system around WW2, appreciating and celebrating diversity through role-play and research. Students will study how an Evacuee's life in 1939 differs from today. This will focus on Evacuee education, experiences and feelings, with a view to understanding, accepting and respecting cultural diversity.

Students will enhance their spiritual development through building characters, using their imaginations and creativity to develop improvisations and small scripted plays. The focus is character interaction and self-reflection.

Students study the social divisions within the play, 'Our Day Out' and working class Liverpool in the 1970's. They investigate moral and ethical issues within the script and discuss and explore reasoned views. Students appreciate the

cultural differences between 1970's and today, discussing the changes that have taken place and the impact of this on the central characters. This helps students to understand why the 'progress class' make the decisions they do and what are the key driving factors motivating them. In turn, this supports understanding of their own lives and decisions they face.

During KS3, we focus on kindness and moral development and how this is an important aspect of life and being a good citizen. Students will explore how the character Simon is a victim of circumstance and his peer reactions have drastic consequences. This in turn supports their learning about recognising right from wrong, understanding consequence, investigating moral and ethical issues; offering reasoned views. Simon faces difficult decisions and the consequence of his actions are discussed and explored. We use hot-seating, improvisation, conscience alley's to explore these. Students take on the roles of the teachers, parents and other authority figures such as the police to address right and wrong and enforce rules and law.

The exploration of Rosa Park's story allows students to explore cultural differences between the American Civil Rights movement and its legacy on our world today. Students consider the implications of racism, discrimination and hate towards those of a different race. This stimulates discussion about acts of discrimination in their own lives or within society. Students also have the opportunity to recognise right and wrong; respect the law; understand consequences; investigate moral and ethical issues and offer reasoned views.

The study of Macbeth promotes the appreciation of Britain's greatest living playwright, his life and experiences. It fosters a cultural study of the changes in Britain since 1606 when he wrote Macbeth. It explores beliefs and faith as religion and the church are a key focus of study within the narrative. It also explores witches and students will study the origin and historic value of these supernatural characters. The study of this play allows for spiritual growth, by analysing the human experience, relationships, and student's opinions and beliefs, regularly discussed.

Students will be offered a cultural opportunity by studying the significant changes in Theatre style in Britain and learn about 19th Century morality plays, 'Melodrama'. Through this study they will develop an understanding of social class since the Heroes were predominately working class and the aristocracy the Villains. A greater focus however is placed on moral development through characterisation, and characters

Curriculum Progression Maps



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who face difficult decisions and explore different outcomes based on this.

Student will improve cultural development through understanding, accepting, respecting and celebrating diversity. The study of Anne Frank and the Jews in WW2 will also support moral development through recognising right and wrong; understanding consequences; investigate moral and ethical issues; offering reasoned views.

As part of working with various stimulus, students will be introduced to Tracy Chapman's behind the wall song about domestic violence, poems based on hit and run situations, abuse, living with an alcoholic parent and assisted suicide ethics. Through these, students moral development will be enhanced and students will recognise right and wrong; respect the law; understand consequences; investigate moral and ethical issues; offer reasoned views. Students often take on roles of adults, parents and other authority figures to address right and wrong and enforce rules and law. They will enter into discussions about difficult decisions, the impact on others and reflect on the emotions surrounding the character and situation.

Students will research, explore and learn about anorexia, which is the central theme within the current GCSE set text. Students develop spiritual appreciation by discussing the protagonist's religious beliefs that have a significant impact on her decisions and actions. Also, reflections on their own development and that of others is verbalised regularly and opinions related to anorexia are discussed. Cultural appreciation appears through the exploration of Britain in the late 70's early 80's. Students will study Britain's political and economic position and how this directly impacts the Dunbar family. Moral dilemmas are evident across the text and these are a point of discussion in class and in turn provides a platform for students to consider their own viewpoint and consider their own moral and ethical views.

The social or political themes in keeping with Brecht's style are varied and current. Students will choose a topical social or political issue to debate for a performance. Some examples have included: the rights and wrongs of assisted suicide; whether tax payers should pay for high security criminals; if social workers have too much power; the abortion debate; immigration; is the social mobility gap widening? The Rochdale scandal; terrorism; feminism; are Extinction Rebellion a useful organisation? Mental health issues; the death penalty; etc. to name a few. These allow students to research, understand and explore cultural, moral,

spiritual and social themes. In keeping with the style of Brecht, students work within an ensemble and learn to work together.

The exam board set four potential stimulus for GCSE that can be interpreted by the students. These are theme based in the form of pictures, songs, articles, books, quotes etc. An example being, 'Edvard Munch, 'The Scream', A Little Life by Hanya Yanagihara, 'System Failure' by Igor Morski etc. Students research, mind-map and develop ideas from these. They are chosen to challenge student thinking and focus on social, moral, cultural and spiritual themes. In turn students are exposed and educated from new learning and will debate with peers, promoting them to formulate ideas, opinions and perceptions of these themes.

Live theatre Review: Students foster an appreciation of theatre as a cultural experience and analyse the moral, social and spiritual journeys the characters demonstrate.

During the study of Stanislavski, students are able to explore their spiritual development through the medium of character development, with a particular focus on naturalism. Students will develop backgrounds for their characters and make decisions about their moral compass. They will explore beliefs, and experience and use imagination and creativity to shape and refine their roles.

Different published texts, which GCSE students study for Unit Two, offer a variety of spiritual, cultural, moral and social themes. Students study one text, however, they become familiar with them all due to sharing of work, class discussions and questioning. Texts such as *The Crucible* allow for spiritual development and cultural development as students study the role of the church in Salem, Massachusetts, 1692. They study the role of Puritans and the Salem Witch trials. *Kes* promotes 1970's working class Britain and offers students a cultural understanding of life in Barnsley at this time. *A Taste Of Honey* carries various moral and social themes such as racism, homosexuality and teenage pregnancy in working class Salford in the 1950's. *Prounoun* covers transgender and teenage relationships and *Baby Girl* teenage pregnancy. All texts delve into the human condition, human relationships and students can reflect on their own experiences in life and consider spiritual development as they enjoy learning about oneself, others and the surrounding world.

Schemes of work are written to include a range of social skills that are taught and discussed as a code of practice for

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students to improve social development. These include cooperation, tolerance, negotiation, discussion and mutual agreement, leadership skills, appreciating and supporting others. Performance work is watched respectfully by peers and silence and applause used to show appreciation. Freedom of expression and individuality is encouraged.

Key Assessment Objectives

AO1

Create and develop ideas to communicate meaning for theatrical performance

AO2

Apply theatrical skills to realise artistic intentions in live performance

AO3

Demonstrate knowledge and understanding of how drama and theatre is developed and performed

AO4 Analyse and evaluate their own work and the work of others.

How can the study of Drama support students beyond school?

For many students, Drama is their first exposure to behaving professionally. You have to make a good impression, show enthusiasm, work hard, compromise, keep your emotions in check, support your peers, treat your superiors with respect, be creative, use your imagination and problem solve. All skills that need to be mastered, to be taken seriously in professional life. Drama provides a strong foundation for any job or profession that involves communication. These include performing arts careers such as actor, director, script writer, stage-manager, lighting designer, costume designer, theatre critic, journalism, broadcaster, film and television, or other careers where communication and creative thinking is paramount such as teaching, drama-therapy, travel and tourism, business manager, solicitor, advertising, marketing, sales, any career that involves meeting people face to face. In recent reports and reviews of the Russel Group Universities, these thoughts were notably echoed, actively encouraging studies of the Arts.

The Six Principles of Nurture

The Importance of Nurture for the Development of Wellbeing

Relationships between teachers and their students are vital in the Drama classroom and building trust is essential to ensure we can give students the opportunity to be the best they can be. Performing elements of the curriculum are embedded with a focus on developing self-confidence and self-belief, being allowed to make mistakes, and developing a 'culture of care' in a supportive environment. The Drama classroom has a strict routine each lesson so students can change safely.

Language is a vital form of education

In Drama we also follow the whole school focus on vocabulary and retrieval practise of key words displayed on boards and shared with students via google classrooms from knowledge organisers. When evaluating work, students are asked to become a 'critical friend' and use language that is positive yet constructive.

The classroom offers a safe base

In the Drama department we have high levels of expectations with regards to behaviour and engagement in lessons. We follow the Scalby school behaviour for learning system (outlined on P8 of student planner), have a recognised Matrix and seek support from Active Patrol SLT. Pupils feel safe in the predictability of whole school standards being upheld by all staff across the department. We expect all students to be the best they can be.

Students learning is understood developmentally:

Teachers have completed SEN Provision Maps for each class that they teach in the department. This is saved on Pedagogy platform for all teachers in the department to access. Links to SEN register, My Profiles. Examples of differentiation are using coloured scripts, enlarge worksheets if needed, writing frames for exam questions, allow students to type answers rather than write.

All behaviour is communication

The school systems are applied fairly and consistently. Good behaviour is an expectation and the calm and productive climate for learning is essential for the best outcomes for all. In the classroom teaching staff and assistant teachers are aware of the wellbeing of students. Teachers understand that behaviour can be an indicator that a student needs additional



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support. Behaviours which are a cause for concern are raised with Pastoral or SEND teams so the correct intervention and support can be put in place.

The importance of transition in children's lives

Teachers support year 6 transition day. In Year 7 Drama we recognise that students may have never studied Drama before and SOL are written developmentally, covering all bases. Transition to KS4 from KS3 through a raise of SOL, support post 16 with careers awareness within the structure of lessons. Post 16 transitions are supported with links to university and colleges who visit the school or students are encouraged to attend events and performances from these providers.